

Six
FRENCH ROMANCES.

Arranged for the

HARP,

(& DEDICATED TO)

Miss Holden.

BY

F. DIZI.

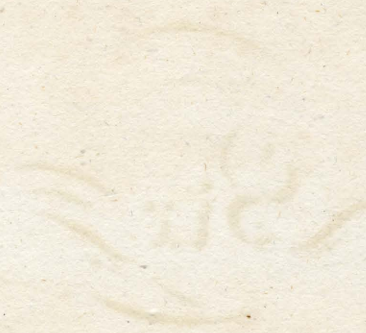
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LES PETITS OISEAUX

2

First system of musical notation for 'LES PETITS OISEAUX'. It consists of two staves. The upper staff contains a melody with various note values, including eighth and sixteenth notes. The lower staff contains a bass line with similar rhythmic patterns. The notation is in a standard musical format with a key signature of one flat and a common time signature.

IMBELLATO ESPRESSIVO

Second system of musical notation for 'IMBELLATO ESPRESSIVO'. This system is more complex, featuring multiple staves. The upper staves show a melodic line with many slurs and ties, indicating a continuous, expressive phrase. The lower staves provide a harmonic and rhythmic foundation, with some sections featuring dense, repeated notes. The notation is highly detailed, with many accidentals and dynamic markings.

LES PETITS OISEAUX.

Pe-tits oi-seaux le prin-tems vient de nai-tre as-semblez vous dans les bois d'a-len-
tours chan-tez le Dieu qui vous a donne l'e-tre oi-seaux chan-tez le prin-
tems et l'a-mour chan-tez le Dieu qui vous a donne l'e-tre oi-seaux chan-
tez le prin-tems et l'a-mour oi-seaux chan- - tez le prin-tems et l'amour.

ANDANTINO ESPRESSIVO.

I



FILLES DU HAMEAU.

Fil_les du ha-meau lais-sez vous con-dui-re de-dans mon ba-teau tout le long de l'eau
 gay gay le tems est frais Il est si pur l'air qu'i-ci l'on re-spi-re
 gay gay le tems est frais point ne fait chaud sous ces sau-les e--pais - - -
 ad lib:

MODERATO.

II *f*
p *f*
f
p *pp*



DORMEZ DONC MES CHERES AMOURS.

Reposons nous ici tous deux, goutons le charme de ces lieux qu'un doux sommeil ferme vos yeux: que le bruit de l'onde se me-le, aux doux ac-cens de Philo-me-le dormez donc mes cheres amours, pour vous je veillerai toujours, dormez donc mes cheres a-mours dormez, dormez, pour vous je veillerai toujours, dormez dormez pour vous je veillerai toujours.

LENTO con ESPRESSIVO.

III *fp*

Dormez.



LA SUISSESSE AU BORD DU LAC.



L'encens des fleurs embaume cet a - zi - le la nuit de - scend à pas silen - ci - eux

le lac est pur l'air est frais et tranquille la paix du soir se répand en ces lieux

o ma Pa - tri - e! o mon bonheur! toujours chéri - e tu rempli - ras mon cœur

o ma Pa - tri - e! o mon bonheur! toujours chéri - e tu rempli - ras mon cœur.

ANDANTINO.



IV *p*






IL ÉTAIT LÀ.

Autre_fois tout dans la na_tu_re agi_tait doucement mon cœur; des ga_
 zons j'aimais la ver_du_re, j'ad_mi_rais la naissan_te fleur; ce clair ruis_
 seau, ce frais bo_ca_ge, cet air que Flore parfu_mà, ces oi_
 seaux, leur joli ramage tout me plai_sait il était là, il était là.

dolce.



J'AI POUR TOUJOURS A MA SOPHIE.

J'ai pour tou-jours a ma So - phi - e con-sa - cré mes vœux et mon
cœur au-près d'el - le passer ma vi - e je ne sais pas d'au-tre bon -
heur que ton ame a ja-mais per - sis - te a me pay - er d'un doux re -
tour tant que tu croi-ras que j'ex - is - te ah tu dois croire a mon a -
mour tant que tu croi-ras que j'ex - is - te ah tu dois croire a mon a-mour.

The vocal melody is written on five staves in a single system. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is characterized by a mix of eighth and sixteenth notes, with some rests. The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes. The piece concludes with a double bar line.

VI

The piano accompaniment is written in a grand staff format, consisting of two systems of two staves each (treble and bass clef). It begins with a key signature of one flat (B-flat) and a common time signature (C). The left hand provides a steady harmonic foundation with chords and moving lines, while the right hand features more intricate patterns, including sixteenth-note runs and arpeggiated figures. The accompaniment supports the vocal melody throughout the piece, ending with a final chord and a double bar line.

This page contains a handwritten musical score for a single melodic instrument, likely a piano, written on seven systems of grand staves. Each system consists of a treble clef staff and a bass clef staff, both in a key signature of one flat (B-flat). The notation is dense, featuring a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests and slurs. The first system concludes with a double bar line and a repeat sign. The second system ends with a repeat sign and a fermata. The third system concludes with a double bar line. The fourth system ends with a double bar line. The fifth system concludes with a double bar line. The sixth system includes dynamic markings: *f* (forte), *p* (piano), and *f* (forte) in the bass staff. The seventh system concludes with a double bar line. The handwriting is in dark ink on aged, slightly yellowed paper.

